

MUSIC - UNIVERSITY OF TORONTO



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[Symphony, no. 3]
Tret'ia simfoniia

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T3

no.3

Ю. ТЕР-ОСИПОВ
Yu. TER-OSSIPOV

ТРЕТЬЯ СИМФОНΙΑ
THIRD SYMPHONY

Партитура
Score





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ТРЕТЬЯ СИМФОНИЯ THIRD SYMPHONY

Партитура
Score

СОВЕТСКИЙ КОМПОЗИТОР • SOVIET COMPOSER
Москва 1973 Moscow

ORCHESTRA

2 Flauti

2 Oboi

2 Clarinetti (B)

2 Fagotti

4 Corni (F)

Timpani

Arpa

Piano

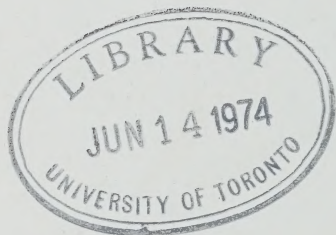
Violini I

Violini II

Viole

Violoncelli

Contrabassi



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ТРЕТЬЯ СИМФОНИЯ

3

I

Ю. ТЕР-ОСИПОВ

Mesto

2 Flauti

2 Oboi

2 Clarinetti (B)

2 Fagotti

Corno I

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Archii

1

Archi

First system of a musical score for strings. It consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one sharp (F#) and the time signature is 3/4. The first measure contains a melodic line in Violin I, while the other staves have rests. The second measure continues the melody in Violin I. The third measure features a triplet of eighth notes in Violin I. The fourth measure shows a sustained chord in Violin I and a moving line in Cello/Double Bass.

2

Archi

Second system of the musical score. It continues with four staves. The key signature changes to two sharps (F# and C#), and the time signature changes to 3/4. The first measure shows a melodic line in Violin I. The second measure has a sustained chord in Violin I and a moving line in Cello/Double Bass. The third measure continues the melody in Violin I. The fourth measure shows a sustained chord in Violin I and a moving line in Cello/Double Bass.

Archi

Third system of the musical score. It continues with four staves. The key signature changes to one sharp (F#) and the time signature changes to 3/4. The first measure shows a melodic line in Violin I. The second measure has a sustained chord in Violin I and a moving line in Cello/Double Bass. The third measure continues the melody in Violin I. The fourth measure shows a sustained chord in Violin I and a moving line in Cello/Double Bass.

Archi

Fourth system of the musical score. It continues with four staves. The key signature changes to one sharp (F#) and the time signature changes to 3/4. The first measure shows a melodic line in Violin I. The second measure has a sustained chord in Violin I and a moving line in Cello/Double Bass. The third measure continues the melody in Violin I. The fourth measure shows a sustained chord in Violin I and a moving line in Cello/Double Bass.

Archi

[illegible]

Fl. I

Ob.

Cl. (B)

Fag.

Viol. I

Viol. II

Viola

Cello/Double Bass

Arch.

mf

f

pp

div.

dim.

C 2034 K

Arch.

unis.

pp

unis.

pp

v

pp

Arch.

pp

Arch.

3

Arch.

f

f

f

f

(b)

Archi

Archi

Archi

Fl.
Ob.
Cl.
Fag.

Archi

pp
p
mp
pp
pp
pp
pp

This musical score is divided into three systems. The first system features a woodwind section (Flute, Oboe, Clarinet, Bassoon) and a string section (Archi). The woodwinds are mostly silent, while the strings play a rhythmic pattern. The second system shows the woodwinds entering with melodic lines, and the strings continuing their pattern. The third system shows the woodwinds playing sustained chords and the strings playing a more active melodic line. Dynamics include *pp* (pianissimo), *p* (piano), and *mp* (mezzo-piano).

unis. 6

mp *f*

Archi

mp *f*

7 *p* *22*

Fl. *p*

Ob. *p*

Cl. *p*

Fag. *p* *I solo*

Cor. I *p* *solo coperto*

p *p* *p* *p*

Archi

Fl.

Ob.

Cl.

Fag.

Cor. I

Archi

[illegible]

8

C 2034 K

Archi

This system contains five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The word "Archi" is written to the left of the third staff. The music consists of continuous eighth-note patterns across all staves. The key signature has one sharp (F#) and one flat (Bb). The first measure of the first staff is a half note F#4, followed by eighth notes G#4, A4, Bb4, C5, Bb4, A4, G#4, F#4. The second measure continues with eighth notes E4, D4, C4, Bb3, A3, G#3, F#3, E4.

=

Archi

This system contains five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The word "Archi" is written to the left of the third staff. The music continues with eighth-note patterns. The first measure of the first staff is a half note F#4, followed by eighth notes G#4, A4, Bb4, C5, Bb4, A4, G#4, F#4. The second measure continues with eighth notes E4, D4, C4, Bb3, A3, G#3, F#3, E4. The system concludes with a fermata over the final notes of the first three staves.

Fl. *mf* *mp*

Ob. *mf* *mp*

Cl. *mf* *mp*

Timp. *pizz.*

Archi *pizz.*

Fl.
Ob.
Cl.
Archi

div. in 3
div. in 3
unis.
unis.

f
f
f
f

Fl.
Ob.
Cl.
Cor.
Archi

10 a2
a2
f
f

Fl. *f*

Ob.

Cl. *f*

Cor. *f*

Arpa *f*

Archi *f* pizz.

Fl. *f* a2

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *f*

Timp. *f*

Arpa

Archi *arco* *div.*

Fl. *ff*

Ob. *ff*

Cl. *ff* *a2*

Fag. *ff*

Cor. *I. II soli a2* *f*

Timp. *ff*

Arch. *ff div.* *unis.*

Fl. *a2*

Ob. *a2*

Cl. *a2_b* *b*

Fag.

Cor.

Timp.

Arch. *unis.* *f arco*

Fl.

Ob.

Cl.

Fag.

Cor.

Timp.

div. in 3 unis.

Archi

Fl.

Ob.

Cl.

Fag.

Timp.

Archi

Fl. *a2*
Ob. *a2*
Cl. *a2*
Fag. *f*

Archi

Fl. *a2*
Ob. *a2*
Cl. *a2*
Fag. *a2*
f

Archi

div. *unis.*

poco acceler.

Fl. *f*

Ob. *f*

Cl. *f* *(a4)*

4 Cor. *f* *(a4)*

Timp.

P-no

V-ni I *div.* *f* *div.*

V-ni II *f* *div.*

V-le *f*

Fl.

Ob.

Cl.

Cor.

Timp.

V-ni I *f*

V-ni II *f*

V-le *f*

13 a tempo

Fl. *mf*

Ob.

Cl.

Fag. *mf* I

Arpa *mf*

Fl. *a2*

Ob. *a2*

Cl. *a2*

Fag. *a2*

unis. *ff*

unis. *ff*

unis. *ff*

Archi *ff*

Fl. *a2.* *cresc.*

Ob. *a2.* *cresc.*

Cl. *a2.* *cresc.*

Fag. *a2.* *cresc.*

Archi

Fl. *f*

Ob. *f*

Cl.

Fag.

Archi

Fl. ^{a2} *f* ₃

Ob. ^{a2} *f* ₃

Cl. ^{a2} *f* ₃ I

Fag. I solo *f*

Timp. *mf*

Archi *pizz.*

Fl.

Ob. I solo

Cl.

Fag.

II

Ob. *mf* *I*

Fag. *mf* *I b*

Arpa *mf*

Archi *mf* *pizz.* *mf* *pizz.* *mf*

14

Fl. (I) *a2* *mf* *cresc.*

Ob. (I) *a2* *mf* *cresc.*

Cl. (I) *a2* *mf* *cresc.*

Fag. *a2* *mf* *cresc.*

Arpa *f*

Archi *cresc.* *cresc.* *cresc.*

Fl. *a2*

Ob. *a2*

Cl. *a2*

Fag. *a2*

Archi

Fl. *a2*

Ob. *a2*

Cl. *a2*

Fag.

Timp.

Arpa

Archi *unis.*

15 *(a2)*

Fl. *(a2)*

Ob. *(a2)*

Cl. *(a2)*

Arpa *Do b, Fa#, La b*

Piano

Archi *div. in 3*

div. arco

Fl.

Ob.

Cl.

Arpa

Archi

div. in 3

div. in 3

8.

Fl.

Ob.

Cl.

Fag.

Timp.

Arpa

Sib, Fa $\sharp$

gliss.

Archi

ff

C 2034 K

Fl. *f* *a2*

Ob. *f* *a2*

Cl. *f* *a2*

Fag. *f* *a2*

Timp.

Archi

div. *f* *unis.*

div. *f* *unis.*

div. *f* *unis.*

div. *f* *unis.*

Fl. *a2*

Ob. *a2*

Cl. *a2*

Fag.

4 Cor. *a4 soli*

Timp.

Archi

C 2034 R

Fl. ^{a2}

Ob. ^{a2}

Cl. ^{a2}

Fag.

Cor.

Timp.

Archi

Fl.

Ob.

Cl.

Fag.

Cor.

Timp.

Archi

Fl. *a2*

Ob. *a2*

Cl. *a2*

Fag. *a2*

Cor. *a4*

Timp.

Archi

18

pizz.

This musical score page, numbered 31, contains three systems of staves for a symphonic ensemble. The instruments are arranged as follows:

- System 1:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), and Timpani (Timp.).
- System 2:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), and Timpani (Timp.).
- System 3:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), and Timpani (Timp.).

The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The woodwind and string parts show complex rhythmic patterns, while the brass parts provide harmonic support. The page is marked with a copyright notice at the bottom.

32

Fl.

Ob.

Cl.

Fag.

Cor.

Timp.

Archi

Fl.

Ob.

Cl.

Fag.

Cor.

Archi

Fl.

Ob.

Cl.

Cor.

Archi

div.

3

Fl.

Ob.

Cl.

Archi

32

Fl. ^{a2}

Ob. ^{a2}

Cl. ^{a2}

Archi

=

Fl.

Ob.

Cl.

Archi

unis.

Fl. *p*

Ob. *p*

Cl. *p*

Timp. *f*

Arpa *f*

Archi *f*

arco

20

Timp.

Archi

Timp.

 Archi

Timp.

 Archi

Ob.

 Fag.

Ob.

 Fag.

Ob. 22 I *mp*

Cl. I *mp*

Fag. I *mp*

Ob. II

Cl. I

Fag. II

Ob. I

Cl.

Fag. I

23

Ob.

Fag.

F1. I *p*

Ob.

Fag.

Score for a symphonic band/orchestra, page 38, marked "I solo". The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Timpani (Timp.), Cor (Cor.), Arpa (Arpa), and Archi (Archi).

The score is divided into two systems. The first system (measures 24-32) features a solo for the Flute (Fl.) and Oboe (Ob.) parts, marked *mp* (mezzo-piano). The Flute part includes a trill (tr) and a triplet (3). The Oboe part includes a trill (tr) and a triplet (3). The Clarinet (Cl.) and Bassoon (Fag.) parts also feature triplets (3). The Timpani (Timp.) part has a triplet (3). The Archi (Archi) part has a triplet (3) and a crescendo (cresc. 3). The Flute (Fl.) part has a trill (tr) and a triplet (3). The Oboe (Ob.) part has a trill (tr) and a triplet (3). The Clarinet (Cl.) part has a trill (tr) and a triplet (3). The Bassoon (Fag.) part has a trill (tr) and a triplet (3). The Timpani (Timp.) part has a triplet (3). The Archi (Archi) part has a triplet (3) and a crescendo (cresc. 3).

The second system (measures 33-40) features a solo for the Flute (Fl.) and Oboe (Ob.) parts, marked *a2* (second octave). The Flute part includes a trill (tr) and a triplet (3). The Oboe part includes a trill (tr) and a triplet (3). The Clarinet (Cl.) part includes a trill (tr) and a triplet (3). The Bassoon (Fag.) part includes a trill (tr) and a triplet (3). The Timpani (Timp.) part includes a trill (tr) and a triplet (3). The Cor (Cor.) part includes a trill (tr) and a triplet (3). The Arpa (Arpa) part includes a trill (tr) and a triplet (3). The Archi (Archi) part includes a trill (tr) and a triplet (3).

Dynamic markings include *mp* (mezzo-piano), *p* (piano), *cresc. 3* (crescendo), *mf* (mezzo-forte), *f* (forte), and *a2* (second octave). The Cor (Cor.) part is marked *I. II* (first and second endings).

Ob.

Archi

==

Fl.

Ob.

Cl.

Fag.

Cor.

Timp.

Archi

C 2034 K

Fl. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. I, II *f*

Timp. *mf*

Archi *f*

Fl.

Ob.

Cl.

div. *f*

unis. *f*

div. *f*

unis. *f*

Archi *f*

Fl.

Ob.

Cl.

Archi

cresc.

cresc.

pizz.

div. in 3

cresc.

div. in 3

cresc.

42

Fl. *a2* *b* *ff*

Cl. *a2* *ff*

Arpa

Archi

pizz. *ff*

Fl. *ff* *a2*

Ob.

Cl. *ff*

Fag.

Arpa

Archi *pizz.*

Detailed description: This is a page of a musical score, page 42, containing measures 1 through 4. The score is written for a large orchestra. The first system (measures 1-2) features the Flute (Fl.) and Clarinet (Cl.) playing a melodic line with a trill marked 'a2' and a flat 'b'. Both parts are marked 'ff' (fortissimo). The Harp (Arpa) and String (Archi) sections are silent, indicated by a whole rest. The second system (measures 3-4) shows the Flute and Clarinet continuing their melodic line. The Flute has a trill 'a2' and a flat 'b'. The Clarinet has a trill 'a2'. The Flute is marked 'ff'. The Clarinet is marked 'ff'. The Harp and Strings remain silent. The third system (measures 5-6) shows the Flute and Clarinet playing a melodic line. The Flute has a trill 'a2' and a flat 'b'. The Clarinet has a trill 'a2'. The Flute is marked 'ff'. The Clarinet is marked 'ff'. The Harp and Strings remain silent. The fourth system (measures 7-8) shows the Flute and Clarinet playing a melodic line. The Flute has a trill 'a2' and a flat 'b'. The Clarinet has a trill 'a2'. The Flute is marked 'ff'. The Clarinet is marked 'ff'. The Harp and Strings remain silent. The fifth system (measures 9-10) shows the Flute and Clarinet playing a melodic line. The Flute has a trill 'a2' and a flat 'b'. The Clarinet has a trill 'a2'. The Flute is marked 'ff'. The Clarinet is marked 'ff'. The Harp and Strings remain silent. The sixth system (measures 11-12) shows the Flute and Clarinet playing a melodic line. The Flute has a trill 'a2' and a flat 'b'. The Clarinet has a trill 'a2'. The Flute is marked 'ff'. The Clarinet is marked 'ff'. The Harp and Strings remain silent.

Fl.

Ob.

Cl.

Fag.

Cor.

Timp.

Archi

arco

div.

I. II a2

a2

unis.

Fl.

Ob.

Cl.

Fag.

Cor.

Archi

unis.

unis.

unis.

Fl.

Ob.

Cl.

Fag.

Cor.

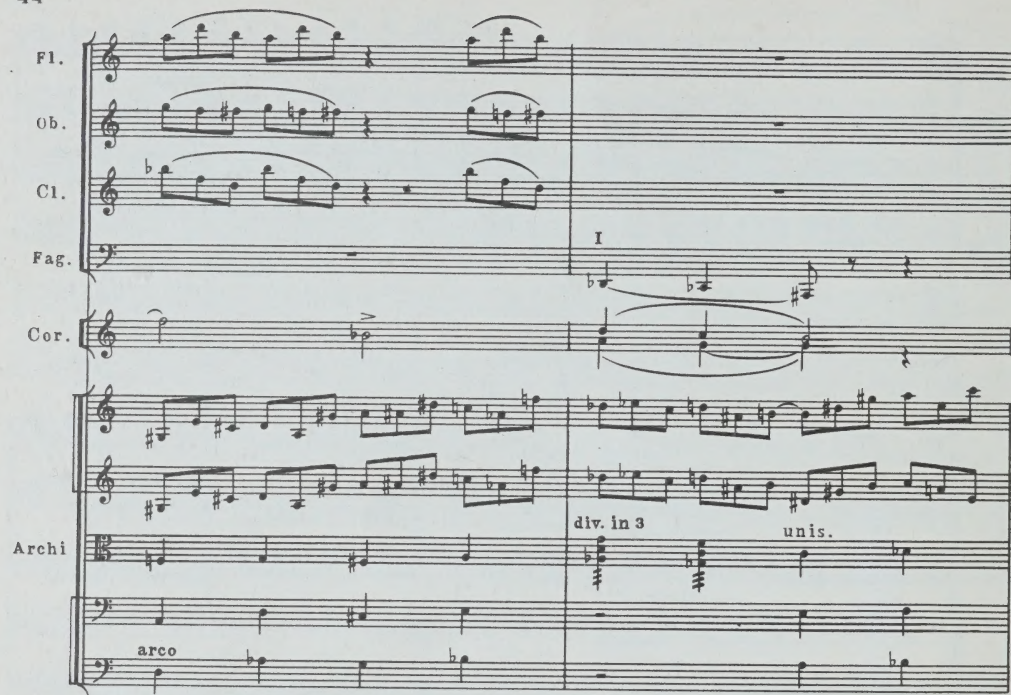
Archi

arco

I

div. in 3

unis.



27

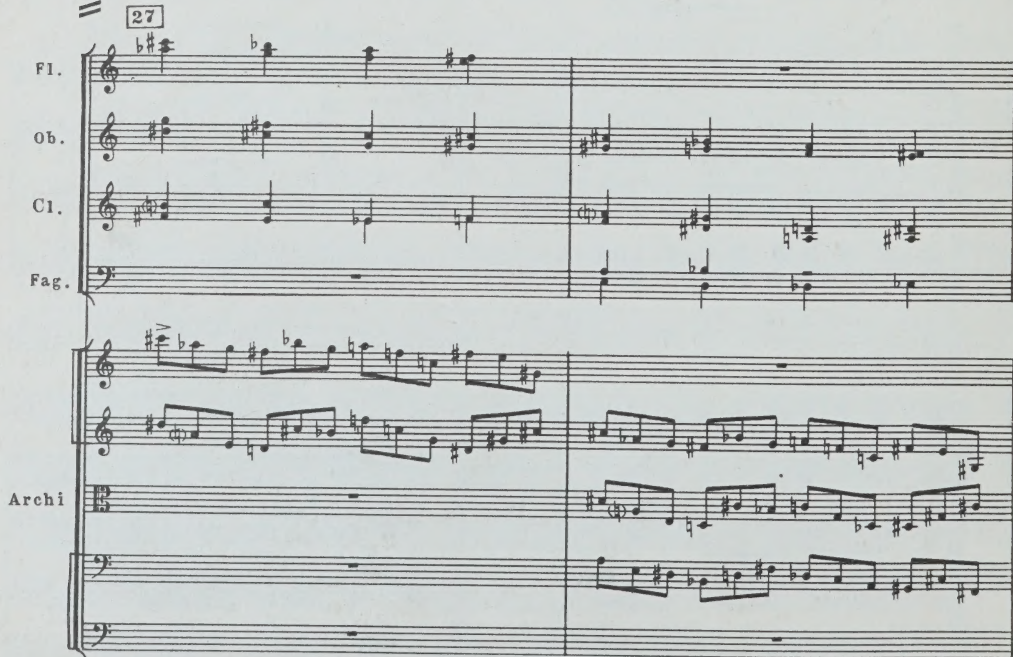
Fl.

Ob.

Cl.

Fag.

Archi



Fl.
 Ob.
 Cl.
 Fag.
 Timp.
 Archi

Fl.
 Ob.
 Cl.
 Fag.
 Timp.
 Archi

Fl.
 Ob.
 Cl.
 Fag.
 Archi

Fl.
 Ob.
 Cl.
 Fag.
 Archi

Fl. *a2* 28

Ob. *a2*

Cl. *a2*

Fag. *a2*

div. unis. div.

Archi

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. *a2* *f*

Timp. *f*

Piano *f*

unis. div. *ff* *div.* *ff* *div.* *ff* *div.* *ff*

Archi

A musical score for orchestra and piano. The score is written for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Timpani (Timp.), Piano, and Archi (Archi). The music is in 2/4 time and consists of three systems. The first system shows the woodwinds and strings entering with a melody, while the piano plays chords. The second system continues the development of the themes. The third system features a repeat sign and a tempo change marking "poco accelerando". The piano part includes dynamic markings like ff and f. The string section has parts for Violins I & II, Violas, Cellos, and Double Basses, with some parts marked "unis. pizz." and "pizz.".

[illegible]

30 Andante

III

Archi

Archi

Fl. I solo
Ob. *mp cresc.*
Cl.
Fag.
Cor. I. II
Timp.

Archi

[illegible]

Fl. *I solo*
 Ob.
 Cl.
 Fag. *I solo*
 Arpa *p*
 Archi *p* *non div.*
pp
pp
pp
pp
pp

Fl.

Ob.

Cl.

Fag.

p

II

=

Fl.

Ob.

Cl.

Fag.

Arpa

Archi

I solo

mf

31

II

p

p

p

p

p

[illegible]

Fl. *pp*

Ob. *pp*

Cl. *pp*

Fag. *pp*

Cor. *I, II* *pp*

Archi *ppp*

ppp

Fl. 32

Ob. *I solo* *p*

Cl. *p*

Cor. *II +* *pp*

Archi *unis.* *p* *pp*

unis. *p* *unis.* *p*

Fl. *f* *I* *p*

Ob. *f* *I* *p*

Cl. *f* *I* *p*

Cor. (II) *f* *I* *p*

Archi *p* *unis.*

Fl. *a2* *p*

Ob. *p* *I*

Cl. *p*

Cor. *p* *pp*

Arpa *pp*

Archi *p* *div.* *pp div.*

Fl. *p*

Ob. *p*

Cl. *p*

Fag. *p*

Arpa *p* *gliss.*

Archi *p* *solli* *8*

p *solli*

p

p *unis.*

pp *unis.*

pp

33

Fl. *mp*

Ob. *mp*

Cl. *mp*

Fag. *mp*

Arpa *mp* La $\flat$, Si $\flat$, Re $\flat$, Mi $\flat$, Fa $\sharp$ Do $\sharp$

Archi *mp*

Fl.

Ob.

Cl.

Fag.

Arpa

Archi

gliss.

8

8

Archi

The musical score is written for measures 56 through 59. The top system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The Flute and Oboe parts play a melodic line with a glissando (gliss.) in measure 57. The Clarinet part has a first ending bracket (I) in measure 56. The Bassoon part plays a low, sustained note. The Arpa part features a glissando in measure 57. The bottom system includes parts for the string ensemble (Archi), consisting of Violins (Vl.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.). The strings play a sustained harmonic in measure 56 and a more active line in measure 57. The score is written in 4/4 time and includes various musical notations such as slurs, ties, and dynamic markings.

Fl. *a2*
p 3

Ob. *p*

Cl. *a2* 3
p

Fag.

Cor. I, II
pp

Arpa *gliss.* 8

Archi *div. in 3*
div. in 3
div.

Detailed description of the musical score: The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor.). The harp (Arpa) has two staves. The string section (Archi) is divided into three parts: Violins (div. in 3), Violas (div. in 3), and Cellos/Double Basses (div.). The Flute and Clarinet parts feature a melodic line with triplets and a dynamic marking of *p*. The Oboe part has a sustained note with a dynamic marking of *p*. The Bassoon part has a sustained note. The Cor Anglais part has a sustained note with a dynamic marking of *pp*. The harp part has a glissando (gliss.) and a dynamic marking of *pp*. The string parts have a dynamic marking of *p* and are divided into three parts, each with a different rhythmic pattern.

Fl. ^{a2}

Ob.

Cl.

Fag.

Cor. (I, II)

Arpa

Archi

8.

This musical score page, numbered 58, contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor. I, II), Harp (Arpa), and a String section (Archi). The woodwinds and strings are in 3/2 time, while the Cor Anglais is in 3/4. The Flute part begins with a dynamic marking of *a2*. The Harp part features a glissando in the right hand, indicated by a dashed line and the word "glisse". The string section includes a first violin part with a dynamic marking of *8.* and a double bass part with a long, sustained note. The score is divided into two measures, with a repeat sign at the end of the second measure.

Fl.

Ob.

Cl.

Fag.

Cor.

Timp.

Arpa

Archi

34

34

gliss.

gliss.

gliss.

gliss.

div. in 2

unis.

unis.

Fl.

Ob.

Cl.

Fag.

Cor.

Timp.

Arpa

Archi

pp

pp

gliss.

gliss.

gliss.

gliss.

p

p

p

p

Detailed description: This is a page of a musical score for an orchestra, numbered 60. It contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Timpani (Timp.), Arpa (Arpa), and Archi (Archi). The Flute and Oboe parts feature melodic lines with slurs and ties. The Clarinet and Bassoon parts have more rhythmic, eighth-note patterns. The Cor Anglais part has a melodic line with a *pp* dynamic marking. The Timpani part is mostly silent, with a single note in the first measure. The Arpa part has a series of glissandos indicated by dashed lines and the word 'gliss.'. The Archi part consists of four staves (Violins I, Violins II, Violas, and Cellos/Double Basses) with various melodic and harmonic parts, including a *p* dynamic marking. The score is written in a key with one sharp (F#) and a common time signature (C).

This musical score page, numbered 61, contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), and a section of strings (Archi). The woodwind and brass parts (Fl., Ob., Cl., Fag., Cor.) are primarily composed of sustained chords and single notes, with some woodwinds featuring triplets. The string section (Archi) is divided into Violins (Vl.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.). The strings play a more active role, including a prominent triplet figure in the upper strings and a descending line in the lower strings. The score is written in a key with one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as accidentals, dynamics (e.g., *f*, *div.*), and articulation marks.

62

Fl. *a2* *ff* *3* 35

Ob. *ff* *3*

Cl. *ff* *3* *I solo* *p*

Fag. *ff* *3*

Timp. *f* *3*

Archi

unis. *ff* *3* *div. v* *p* *v* *p* *v* *p*

ff *3*

ff *3*

ff *3*

ff *3*

ff *3*

ff *3*

Cl. *I solo*

Archi

36 I solo

Fl.

Ob.

Cl.

Arpa

Reh, Mih, p
Solh, Sih

div.

div.

unis.

Arch.

unis.

p

=

Fl.

Ob.

Cl.

p

p

[37] Andante

[illegible]

Fl. *I solo*
mf *pp*

Timp.
pp *ppp*

Archi
unis.
div.
p *ppp*

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[Symphony, no. 3]
Tret'ia simfoniia

Music

